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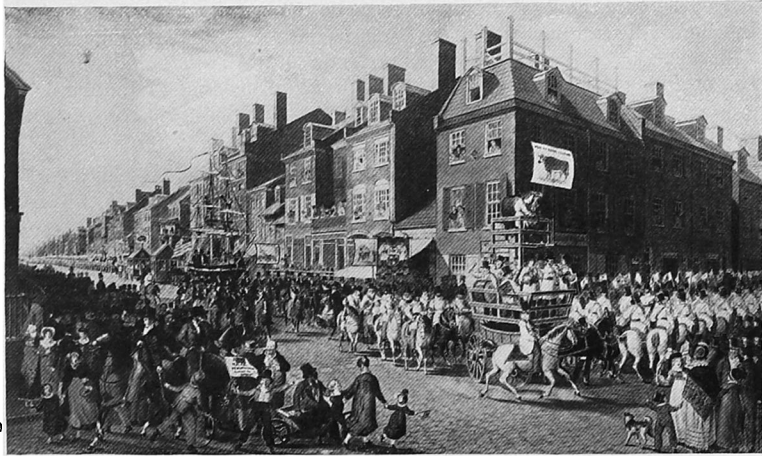
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PROCESSION OF VICTUALERS

By John L. Krimmell

Shown at Philadelphia Water-Color Exhibition

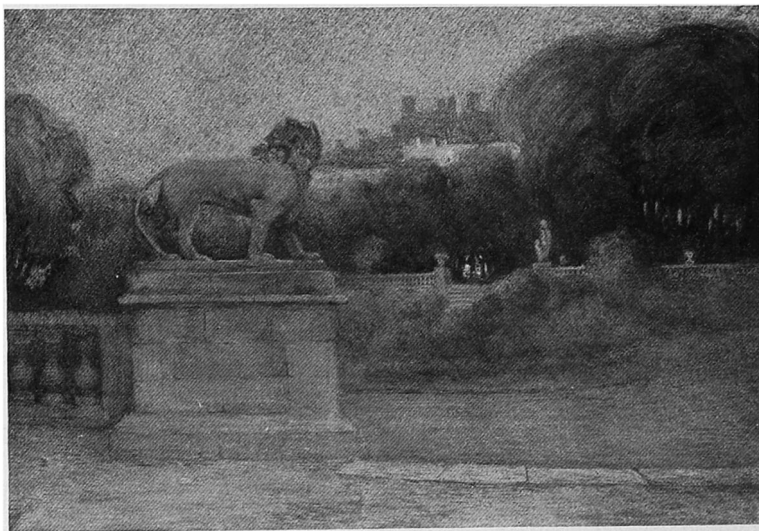
## FRENCH AND AMERICAN ART AT LIÈGE.

One of the most interesting sections of the exposition recently opened at Liège, Belgium, is that devoted to the fine arts. In this, France stands first, her exhibit being of the highest order. There one will find such canvases as Jean Beraud's "The Club," like all his work showing a clever character-study of man in his every-day life. There is Mme. Virginie-Breton-Demont's curiously conceived "Le Divin Apprenti." Gervex's "Armenonville" is there. Who would have dared such a subject but he? It is full of the atmosphere of the exotic side of life in Paris, with a strong note of realism. Joseph Wencker's portrait of a girl attracts attention by its extreme delicacy of treatment. Carolus-Duran is represented by his well-known study, "Le Vieux Lithographe," lent by the Luxembourg; Alphonse Dinet, by his strongly worked out Arab legend, "Slave of Love and Light of Eyes"; Jean-Paul Laurens, by his portrait of Mounet-Sully.

Bonnat has two striking portraits, the one of Marshall Field of Chicago, the other of M. Joseph Reinach. Aimé Morot's work, full of suggestion and thought, is represented by his "Temptation of St. Anthony." Joseph Bail's attractive "Lingeres" draws much attention. Dubufe's delicate portrait of a woman, the late Fantin-Latour's "Woman," and J. J. Weerts's "Portrait of M. Chaumine," all claim notice. The dead girl of Gustave Courtois, "Une Bienheureuse," has endless admirers, and Alfred Pierre Agache accomplishes a feat in art by making an attractive picture from so inartistic a subject as a busy railroad junction. Other notable pictures

from the French artists are: Edouard Detaille's "Marechal Massena;" Dagnan-Bouveret's portrait of the sculptor Damp; Rochegrosse's characteristic study of a woman; François Tattegrain's "La Bonne Bistouille"; Claude Monet's landscape from the Reinach collection; and Lhermitte's harvest scene in a valley.

Next to the French in the Beaux-Arts department, the United States representatives come in a highly creditable second. Many of the well-known American artists are here represented, and it is said that already many sales have taken place, two of Henry Bisbing's well-known cattle-pieces having been sold, and a picture by Charles Sprague Pearce, a mother and child, the artist's favorite subject. Inquiries are many as to prices, indicating possibilities which are very pleasing. First and foremost, there are two pictures by John S. Sargent. They are both in his best style, a full-length portrait of Comtesse C. A——, full of strength of touch and delicacy of treatment; and a bust portrait of General Leonard Wood, of the United States army. Charles Sprague Pearce is represented by six works, among which, if there be any preference, possibly "The Shawl" attracts most attention. Julius Stewart has five exhibits, among which two, the "Fantaisie Rose et Or" and "Fatalité," display skill in the treatment of the drapery of the figures of a quite remarkable order. His fantastic study of the nude, "Le Papillon Bleu," figures also, and he furnishes a highly imaginative and attractive picture in his canvas, "Harmonies de la Nuit."



THE SENTINEL

By Blanche Dillaye

Shown at Philadelphia Water-Color Exhibition

Ridgway Knight has two large canvases, "Le Chemin des Vignes," which is already familiar in prints and otherwise to the world of art at large, and "La Grande Soeur." They have the Ridgway Knight stamp on them, which is anything but great. Gari Melchers has "The Fencing Master," a life-size picture, full of strength and character, and Frederick MacMonnies has a fine canvas, "Portrait of the Abbé Toussaint." Another strong portrait is of Mr. Hollman by Julian Story. W. T. Dannat has a little section to himself. In the center of his group is the big and much-discussed picture, which he loves so well, "Femmes Espagnoles." Around his favorites are hung some remarkably talented bust portraits. "The Study" is charming, and the portraits are all full of character.

F. A. Bridgman introduces visitors to Liège to dreamy terraces in the early morn at Algiers; to a stirring negro festival at Blidah, a scene which lends itself well to vigorous and highly colored painting; and then to Brittany, where sailors await the tide. All are in Mr. Bridgman's familiar artistic note. The richness of the exhibition is enhanced by four of Henry Bisbing's cattle-pictures, in which the chief of American cattle-painters is at his best. Alson S. Clark is represented by a daintily arranged picture, "La Toilette." Walter Gay's "Maternité," shows that well-known artist in his best vein, and Elizabeth Nourse displays one of her clever Dutch pictures, the subject being the interior of the church at Volendam.

The following American artists were awarded medals at the Liège exposition: Grand medal of honor—John S. Sargent. First medals—Carl Marr, Walter MacEwen, Eugene Vail, and Paul Bartlett (sculptor). Second medals—Manuel Barthold and Richard E. Miller. Third medals—Harry Van der Weyden and Alfred Maurer.

R. C.



## NOTES ON THE INTERNATIONAL EXHIBITION IN ROME

The seventy-fifth International Exhibition of Fine Arts which opened in Rome this spring continued long past the original date set for its closing. Most important was the room devoted solely to Carolus Duran. Almost all of the twenty-one pictures collected remained late; among them, the artist's portrait of himself as a young man, his portrait of his daughter at the age of fifteen, the "Study of a Back," with its exquisite flesh tints, the "Old Spanish Vender of Sponges," and the wonderfully lovely "Andromeda," were noticeable examples of figure-work. A large study of a St. Bernard dog was a masterpiece; and of the landscapes, a style of painting which we seldom associate with this artist, was an "Evening in the Forest." An "Angle of St. Mark's," a revel in the gorgeous coloring of this jewel of Venice, and a study of the Venetian lagoons at dawn, were very tender in tone.

Another entire room was devoted to fifty-six paintings by Charles Walter Stetson, noticeable among them being the "Return to the Mon-